MUSEUM NEWS

PUBLISHED BY THE

TOLEDO MUSEUM OF ART

JANUARY - - 1909

TOLEDO MUSEUM OF ART - - TOLEDO, OHIO

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MUSEUM NEWS

Vol. II No. 3 TOLEDO, OHIO January, 1909

LITTLE ANN SETON by Wilhelm Funk
Reinhardt Exhibit at the Museum

HENRY REINHARDT

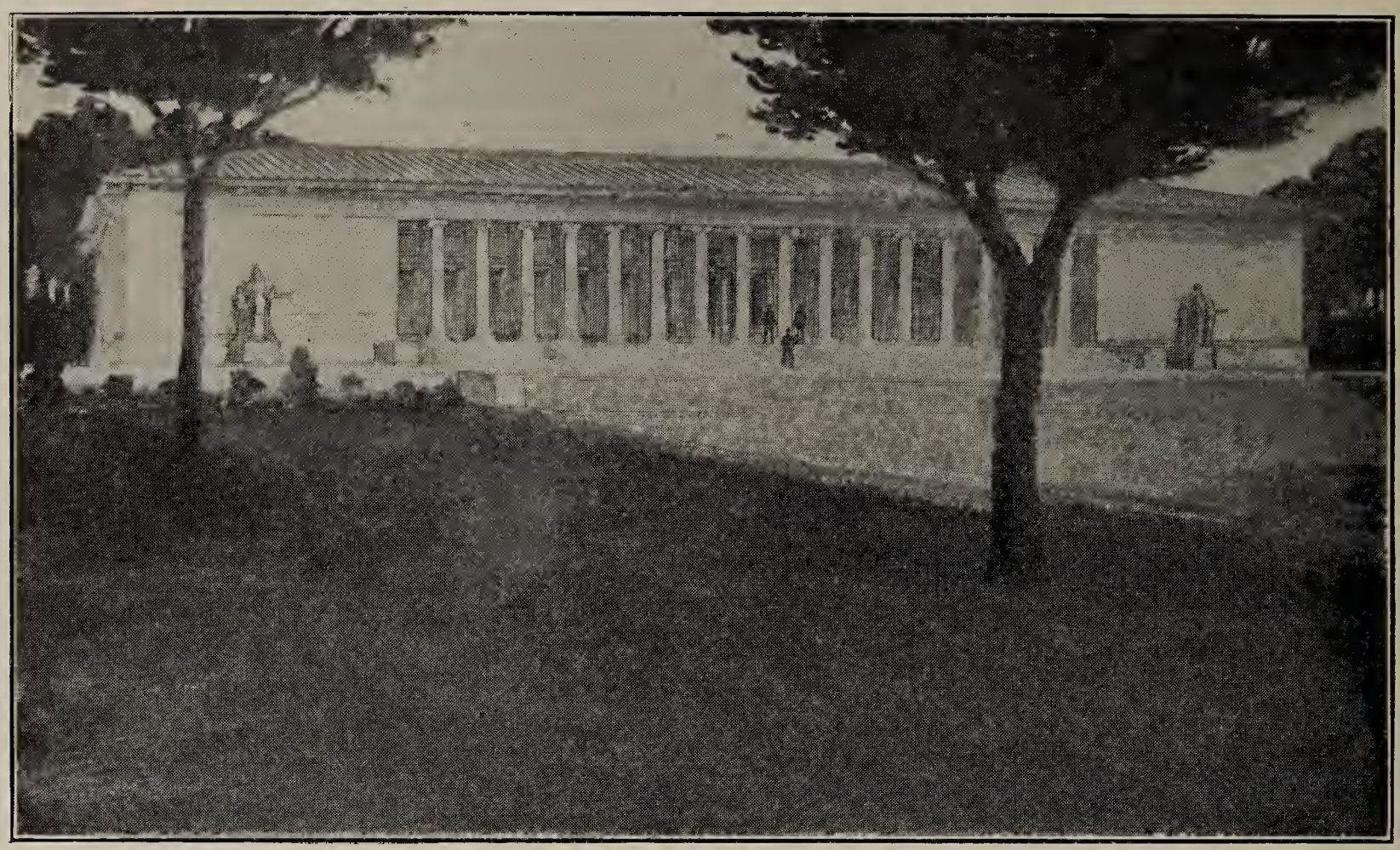
HERE WITH RUBENS AND VAN DYCK

And Many Other Masters Represented in the Reinhardt Exhibit.

The Reinhardt exhibit which will be the attraction in our galleries during the first half of February, contains many important pictures including the celebrated portrait of Henriette Marie de France, by Van Dyck, two important portraits by Rubens of the Archiduchesse Isabelle and the Archiduc Albert; a portrait of Henry IV, by Francois Pourbus, a favorite at court at the time of that monarch, also his portrait of Marie de Medici, the wife of Henri IV. This group of important old masters should attract large crowds to the Museum, the canvases are all large fine examples in excellent condition.

Another feature of the exhibit will be a group of portraits by Wilhelm Funk, who ranks with the foremost of modern portrait painters. We have secured the loan of his protraits of Mrs. Archibald White, Mistress Dorothy Gould and Mistress Ann Seton, the little daughter of the artist-author Ernest Thompson Seton. Speaking of this portrait of little Miss Seton, the Craftsman Magazine for February says: "It is doubtful if a more triumphant painting of childhood has been done since the days of Gainsborough and Reynolds than Mr. Funk's portrait of little Ann Seton—radiant, shy, exquisite, an embodiment of love given and received, yet a painting of so rare a quality that it stands alone even in this showing of unusual achievement."

Another large canvas in the collection which will attract attention and which created quite a stir in New York, is the portrait of Mary Garden as Thais by Ben Ali Haggin. The exhibition also contains a group of paintings by Le Sidaner, whose works in Paris are always the sensation of the Société Nationale des Beaux-Arts. Other canvases are by Israels, Weiss, de Hoog, Clays Bongureau, Zeim, Jacob Maris, Ridgeway Knight, Gorter and a score of others quite as important.



THE NEW BUILDING

A Description of the Main Features—Work to Be Pushed Rapidly.

The members of the Museum and citizens generally, will be glad to learn that after eight months of work on the part of the building committee and the architects, the plans submitted by them have been finally approved by the trustees and the construction of the new Toledo Museum of Art has been authorized to proceed. Ground will, consequently, be broken early in March and the building will go forward with all possible rapidity.

Harry W. Wachter, of Toledo, and Green & Wicks, of Buffalo, are the associate architects and the members of the building committee are President Edward D. Libbey, chairman; Chas. S. Ashley, secretary; Arthur J. Secor, Aaron Chesbrough and Director Geo. W. Stevens.

The style of the building will be Greek Ionic of the Periclean period, and the material will be Indiana limestone. It will have a frontage of two hundred feet and a depth of nearly one hundred feet, exclusive of that portion of the auditorium projecting in the rear.

The building will set well back from Monroe street rising from an elevated terrace with a wide approach, the whole so situated as to be enhanced by the many noble forest trees with which the spacious grounds are favored.

From the street level the broad terrace is reached by a short easy flight of steps something over a hundred feet in width and from the terrace another similar flight brings one to the entrance of the main floor. Sixteen graceful Ionic columns extend across the front of the building. The entrance leads into a twenty foot vestibule, on either side of which are the offices and check rooms, and opens directly into the imposing main hall or sculpture court finished entirely in a warm stone, forty-four by sixty-six feet in size and flanked by eighteen beautiful columns each fashioned from a single block of stone. From the right and left of this main court extend the large painting galleries each sixty-two feet in length. Standing in the center of the court the visitor will have a vista of nearly two hundred feet. On this floor besides the court there will be twelve large exhibition galleries lighted from above for the permanent and transient collections of paintings together with several administration rooms and an attractive public reference library capable of accommodating five thousand volumes.

Two entrances from the court lead directly to a Greek hemicycle or auditorium seating comfortably four hundred people, to be used for lantern talks to school children, for lectures, study clubs, art history classes and other educational activities. In the rear of this Greek theatre will be a lantern room containing a stereopticon always set up and ready at a moments notice for use. This lantern room will contain an indexed collection of thousands of lantern slides from which pictures to illustrate any subject pertaining to art may readily be selected and thrown on the screen. The auditorium lighted through the dome may be instantly darkened during the daytime by automatic shutters worked by the pressing of an electric button in the lantern room.

Two broad marble staircases lead downward from the main exhibition floor to the ground floor which from the front approach to the building is almost entirely hidden by the terrace. This ground floor will contain upwards of twenty rooms, galleries and studios. The stairway lands in a hall thirty by sixty-six feet in size, suitable for exhibits.

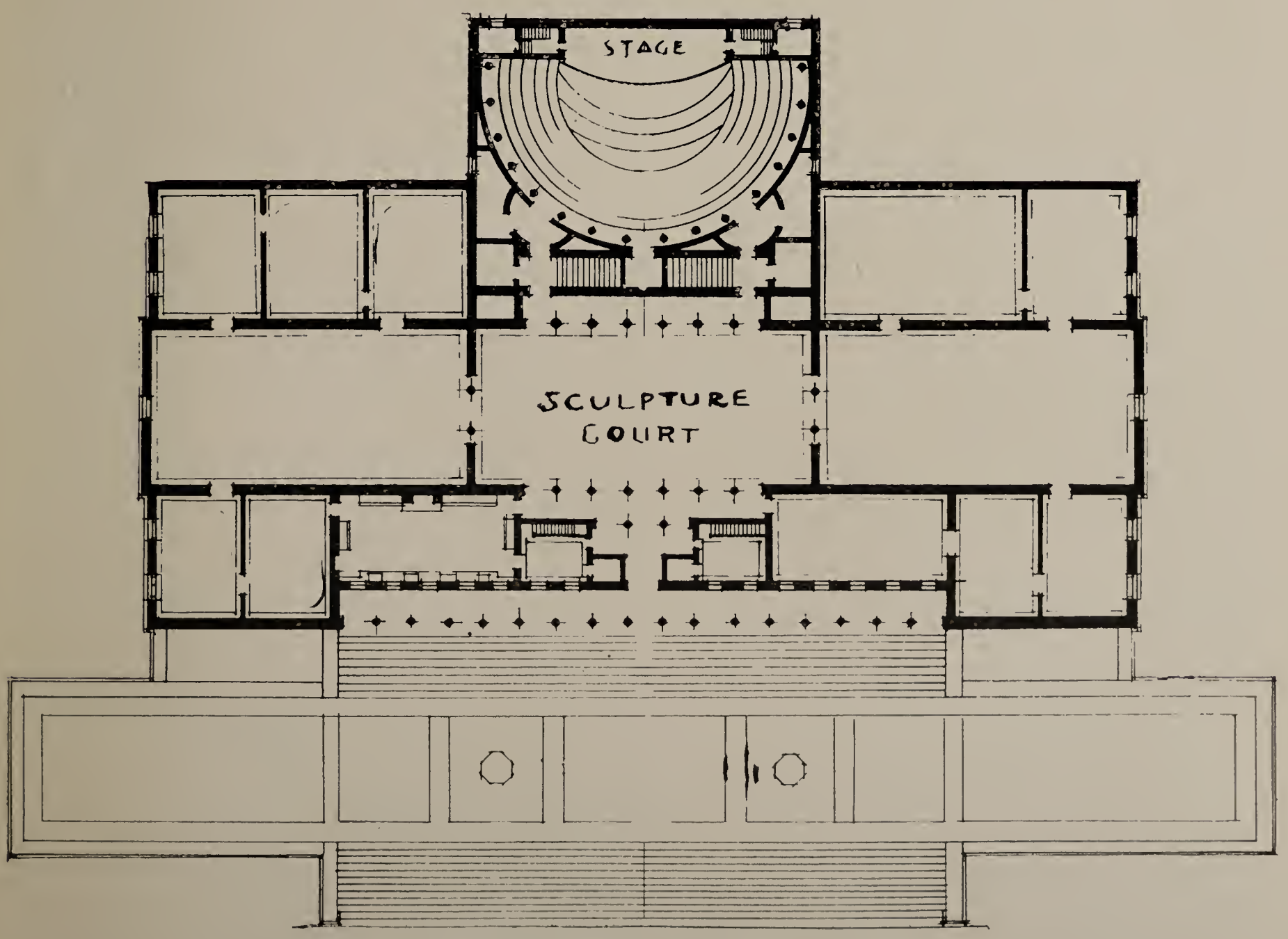
A number of rooms will be devoted to workshops, packing, receiving and storage. Studios and club rooms will be provided for the Toledo Camera Club, the Athena Society of Toledo women painters, an arts and crafts society and a series of studios for an art school together with other rooms to be used for the promotion of art studies in various directions. Under the auditorium there will be a large coat-room and a corridor in a half circle leading from carriage entrances in the rear to the auditorium stairway which corridor and entrance can be used on the occasion of evening lectures or when the main entrance through the museum proper is not used. This circular corridor can be used for exhibitions of casts and sculpture.

In every particular the building will be absolutely fire-proof. Arrangements for day and artificial lighting will be as nearly perfect as possible. Particular care will be taken to provide for proper ventilation and every detail of the galleries, work rooms, housing of the exhibits, conveniences for maintenance and arrangements for the comfort of visitors will be carried out according to the methods found to have been most practical in the older galleries of Europe and the newer museums in this country recently erected or at present in the course of construction. As the result Toledo will possess a model museum of art which will take a front place with the best institutions of the kind, not only in America but in the world.

THE PROGRESS STUDY CLUB

Hears What This Museum of Ours Is Doing for Toledo.

Mrs. Samantha Flint read a paper at the recent meeting of the Progress Study Club on the Toledo Museum and what it is doing for Toledo. Mrs. Flint told of the manner in which Museums were fostered by the governments of Europe at a time when the early settlers in Ohio were chopping down trees in order to locate a log house, she explained the manner in which we had been building a country and concluded with the observation that the creating of the Toledo Museum of Art and similar institutions elsewhere, was one of the indications that the country had reached a point at which it was ready to study, foster and understand the finer arts. Among other things she said, "Our Toledo Museum of Art is for every one, it is helping the children, the parents, as well as all the people of Toledo. During the present month the Museum galleries are devoted to the work of Toledo artists, an exhibition planned to reach and encourage talent hitherto unknown. It is the duty of Toledoans to patronize and encourage such local exhibitions. Our present Museum is not supported by the government or the municipality, but by an association of six hundred public-spirited people, in woman and child ought to feel a deep personal interest in the Museum movement."



MAIN FLOOR PLAN of the NEW BUILDING

MUSEUM NEWS

Toledo Museum of Art

E. D. Libbey.....President
Robinson Locke.....Vice President
I. E. Knisely.....Treasurer

EDITED BY GEO. W. STEVENS,
Director of the Toledo Museum of Art.

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Vol. 2, No. 3. TOLEDO, O. Jan. 1909

EDITORIAL.

The Toledo Museum of Art was organized a little over seven years ago. It saw its birth without one penny in the treasury and its steady and healthful growth should be a splendid illustration of what can be done in the building up of museums of art in our American cities without waiting for the inspiration of a legacy or endowment. With inadequate quarters and an astonishingly small income we have kept place in the quality and number of our exhibits and in our educational work with museums having yearly incomes of from twenty to thirty thousand dollars. No history article or review of the art movement in this country can be written without recognition of the work we have done and are doing in this community. The success which has been ours in a small building augurs well for our future in the beautiful new Museum of Art soon to be reared on Scott Place. Our members should feel proud of the enterprise they have fostered for it is about to take its place as one of the important museums of art of the world.

Work on the new building will commence early in March and will be pushed forward with all possible rapidity. As the contracts will be awarded separately according to the character of the work to be done, payments will have to be made as the work progresses. The finance committee composed of I. E. Knisely, Wm. Hardee, W. J. Walding, Carl B. Spitzer and E. D. Libbey, will therefore meet immediately and formulate all plans for collecting the subscriptions in such periodical installments as will allow the work to proceed uninterrupted. Consequently the early completion of the building will depend entirely upon the subscribers themselves. Notices will be sent out in due season to all contributors but members who wish can now pay the amount subscribed by them in full or in part.

Such payments will greatly facilitate the preliminary work of the officers and committee. Checks can be made out to the Toledo Museum of Art Building Fund and can be sent to Treasurer I. E. Knisely or direct to the Museum.

We hope to be able to receive bids and let contracts for the stone work on the new building, the excavating, concrete and other preliminary work, within a week or so. Contracts for the erection of the building will be let separately according to the character of the work. In all cases the building committee will aim where possible to favor local contractors.

THE MAN ON OUR COVER.

Around Christmas time publishers of magazines generally have something to say about their cover designs. We also can talk cover. The editor has been asked from time to time what was the import of the cut on the front of our magazine. Some one suggested that the monkish looking gentleman was playing a pianola. Nothing of the sort.

This drawing is made from a photograph of a miniature painted in an old manuscript written in 1456 at the Hague by Jean Mielot, Secretary to Philip the Good, Duke of Burgundy, and now in the Paris National Library.

It depicts Jean Mielot himself, writing his collection of Miracles of Our Lady in French. His parchment appears to be held steady by a weight and also by his left hand. Above there is a sort of reading desk, holding MSS. for copying or reference.

MUSEUM NOTES.

A recent Sunday issue of the New York Times had a half column story on our picture, "The Lady With Shawl."

Reverend R. D. Hollington has presented the Museum library with three volumes of "Researches in Palestine" by Edward Robison.

The Papyrus Libbey and Egyptian Marriage Contract in the collection of the Toledo Museum of Art has been published in Sweden by the University of Sweden at Upsala.

A water color drawing of the new Toledo Museum of Art is being shown at the annual exhibition of the New York Architectural League, at present being held in New York City.

During the Reinhardt exhibit the Museum will be open daily from 9 to 12 and from 1 to 5 o'clock, on Wednesday evenings from 7:30 to 10 and Sunday afternoons from 1 to 6 o'clock.

The members of the Channing Union of the First Unitarian Church, visited the Museum Tuesday evening, January 26, and listened to a talk by Director Stevens on the influence of art upon the character.

The current meeting of the Athena Society at the home of Mrs. B. A. Stevens, February 1, finds the club continuing its study of Spanish art with the artist Velasquez treated in an interesting manner by Miss Caroline Morgan.

The annual exhibit of the Toledo Camera Club will be held about the middle of February. At the same time we will have the International Salon under the auspices of the American Federation of Camera Clubs which exhibit is at present attracting large crowds at the Carnegie Institute, Pittsburg.

A new director, Mr. Philip J. Gentner, has been appointed for the Worcester Art Museum. Mr. Gentner was born in 1872 at Wilkesbarre, Penn. He was graduated from Harvard University, and during the past six years has spent most of his time in Europe, where he specialized in mediæval and renaissance art and Italian literature.

Before the close of the season we are to have an unusually fine collection of the work of Joseph Pennell, one of the foremost living etchers. A collection of all the work done by him up to this time has been purchased for the permanent exhibit of the St. Louis Museum of Fine Arts. Director Halsey C. Ives of that institution, will loan the collection to the Toledo Museum for a month before it is finally installed at St. Louis.

OUR FIRST HOME

A BRIEF HISTORY

Of the Seven Years Since the Museum Was Organized.

On the evening of April 10, 1901, a few men met to discuss the feasibility of forming an organization for the purpose of furthering an interest in the fine arts in Toledo. It was suggested at that meeting that the organization be known as the Toledo Museum of Art. It was perhaps a most fortunate accident that this name was assumed, for had they called themselves the Toledo Art Association, the whole thing might soon have dissolved into thin air, as did several similar associations organized in Toledo during the last twenty-five years.

However, when they decided upon the Toledo Museum of Art, the name at once implied a building. An association is an association and when it is not in meeting, it cannot be seen, but a Toledo Museum of Art means a building, consequently, the organization had to do some tall scurrying to get inside of some sort of a habitation on which the name could be hung.

It commenced being a Museum of Art and not an association from the moment of its inception. On April eighteenth, nineteen hundred and one, the organization was incorporated, the incorporators being as follows: Robinson Locke, Edward D. Libbey, Edmund H. Osthaus, David L. Stine, Charles S. Ashley, Almon C. Whiting and Barton L. Smith. A public meeting was called by Mr. Robinson Locke, for the evening of May ninth, nineteen hundred and one, at Currier Hall, at

OUR PRESENT HOME SHOWING WINGS

which time the one hundred and twenty people present signed the articles of incorporation and became members of the organization; a code of regulations was adopted and fifteen trustees were elected. Temporary quarters were secured in the Gardner building, where three exhibitions were held. In the meantime the organization was looking about for a permanent home. Mr. Almon C. Whiting was secured as director and much credit is due him for the success of the early work in the creating of the Museum.

Mr. Edward D. Libbey was elected president, Mr. Robinson Locke, vice-president and Mr. I. E. Knisely, treasurer. So efficiently have these officers carried forward the work of the organization, that they have been retained at the helm until this time. It is hoped that they will remain there for many years to come. Mr. Libbey offered to purchase the large residence at the corner of Madison avenue and Thirteenth street and to remodel it for museum purposes and rent it to the organization at a merely nominal figure. This offer was accepted and the upper floor was converted into three fair sized galleries with top light. The lower floor, having side windows and poor light was of little use for exhibition purposes. The building was opened January 19, 1903. Several interesting exhibits were held during the season, at the close of which the Museum found itself with fifty-eight sustaining members, who paid fifty dollars a year and two-hundred and sixty-four annual members, paying ten dollars, a total membership of three hundred and twenty-two.

Up to this time no permanent collection had been started other than one picture by Wilm Steelink, presented by Mr. Graff M. Acklin.

George W. Stevens succeeded Mr. Whiting as director, November 1st, 1903. The trustees felt that something should be done to create a more general interest in the institution and steps were at once taken to organize into clubs and classes all citizens whether members or not who took any interest in art matters whatsoever.

A society of women artists was organized under the name of the Athena Society. A Camera Club was formed, an art students guild composed of young men who wished to draw from life, weekly drawing classes were inaugurated for children and adults with an average attendance of one hundred and fifty, evening classes were started, art history clubs were formed, daily talks were inaugurated for the benefit of the school children and many other activities were commenced.

The building was enlarged by throwing out wings on the ground floor on either side, thus securing five large well-lighted galleries in addition to three on the second floor. It was then that donations of pictures and other art objects commenced to come in. President Libbey, whose continued generosity made many things possible presented the Museum with a fine collection of Egyptian Antiquities which he gathered together during one of his sojourns in Egypt. Mr. Arthur J. Secor gave the painting De Profundes by Gustave Mosler and Mr. A. M. Chesbrough presented a fine group of important Russian pictures, other notable canvases were presented by Mr. A. E. Lang, Mr. Aaron Chesbrough, Mr. John Hoffman, Mr. Robinson Locke, Mr. Charles Ashley, Mr. Harry King, Mrs. A. M. Woolson, Mr. A. B. Tillinghast, Mr. Wm. Hardee, Mr. F. B. Shoemaker, Mr. George Durand Ruel, Mr. Carlton T. Chapman, Mrs. Charles Bowman and President Libbey from time to time added important pictures and many other art objects to the collection.

The casts in the Sculpture gallery and other important additions to the collections were made by Mrs. John Cummings, Mrs. E. D. Libbey, Mrs. Aaron Chesbrough, Mrs. James Hodge, Mr. Harry Wachter, Mr. Clark Browning, Mr. Frank J. Cheney and the Toledo Tile Club. Mr. A. L. Spitzer gave a fine collection of Chiriquian pottery, Mr. Frank I. King furnished the Library, Mr. S. O. Richardson, Jr., gave the copy of the Rosetta Stone, Mr. Robinson Locke was one of the largest donors to the library and many other minor gifts have resulted in the formation of a collection in a very short time, which at a rough estimate has a value of about seventy-five thousand dollars.

Five years passed and the Museum had outgrown its present quarters, the membership had steadily increased and the Museum had taken an important place in the art development of the country. The time had arrived for more expanding. President E. D. Libbey then made a proposition which was in effect that he would give the present property on which he had expended for land, building alterations and new galleries close on to fifty thousand dollars which property he offered to give to the organization, if a like sum could be raised by popular subscription. It was a bad year financially but notwithstanding the conditions the required fifty thousand was raised by popular subscriptions in less than twenty days. President Libbey pleased with the hearty and generous response made to his offer, announced that instead of giving the property he would give fifty thousand dollars in cash, and in addition a beautiful site for the Museum on Monroe street, near Scottwood which was purchased by him for fifty five thousand dollars making his gift to the Museum one hundred and five thousand dollars, more than doubling his original proposition.

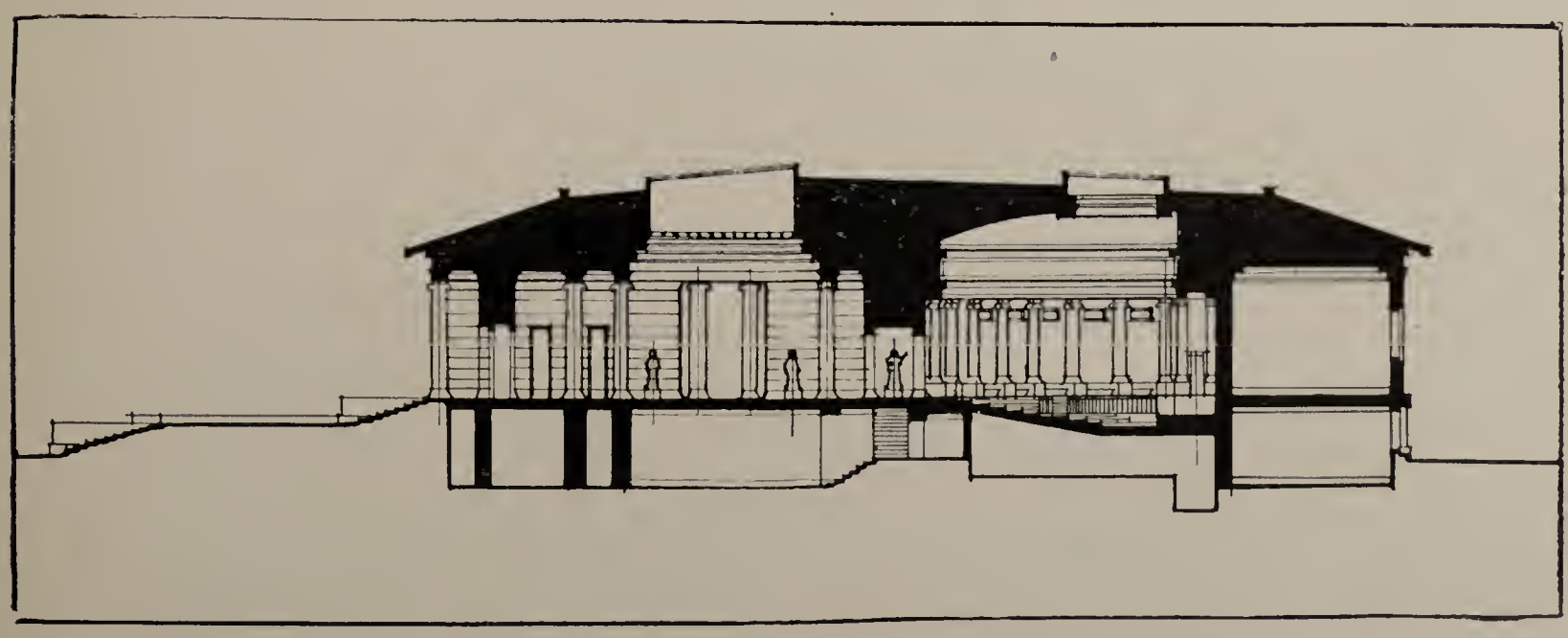
The spacious grounds on which the new Museum is to be erected have long been a beauty spot in Toledo. The residence, embowered among the great forest trees, was the homestead of the late Maurice A. Scott, the father of Mrs. E. D. Libbey. President Libbey purchased additional property, adjoining the homestead, increasing the frontage to over four hundred feet on Monroe street and extending about the same number of feet back to Grove Place, making an ideal, spacious and beautiful home for the stately Greek building which is to be reared in the near future.

The Museum, has six hundred active members. To properly maintain the new building this membership should be increased to at least one thousand. Miss Leila E. Brown, who was a year ago appointed secretary of the Museum, has charge of this branch of Museum work in which she has been most successful. The members are requested to give the secretary their assistance in bringing the membership up to the required number. Elsewhere in this issue of the Museum News will be found a brief description of the new building. The organization has certainly accomplished much during the first seven years of its existence and again it can be said, it was most fortunate that the little group of enthusiasts, who gathered at the first meeting decided to call themselves "a building" rather than an association.

W. COLE BRIGHAM

Thirty-four of His Works to Be Exhibited at the Museum.

An exhibition of unusual interest will come to the Museum about the middle of February, when thirty-four canvases by W. Cole Brigham will be hung. Mr. Brigham is a member of the Art Student's League, the Architectural League and many other prominent art societies and was awarded a silver medal by the American Art Society in 1902. Like Mr. Breckenridge, whose canvases were recently hung here, Mr. Brigham finds many of his studies around his home which is at Shelter Island Heights, New York State. The titles of some of his pictures are "Easter Morning," "Glistening Autumn," "The Inlet, Shelter Island," "The Garden" and many other interesting compositions. This exhibit will be of interest to our citizens because it is the first time the people of Toledo have had an opportunity to see the work of this talented artist. The pictures come to us from the Chicago Art Institute where they have been hung for about a month. The collection will be at the Toledo Museum until about the second week of March.



CROSS-SECTION OF THE NEW BUILDING

ST. LUKE'S CONGREGATION

Adopts Resolutions Thanking the Museum Trustees.

A short time since the congregation of St. Luke's church enjoyed a reception at the Museum, an invitation having been extended by the trustees of the Museum. The Museum has received the following letter from the pastor the Reverend G. A. Bierdemann:

"At the annual meeting of St. Luke's English Evangelical Lutheran Church, the following resolution was unanimously adopted, which I take pleasure in transmitting to you. "Recently this congregation was entertained at the Toledo Museum of Art by the Trustees of the institution. We acknowledge this occasion as a great social and educational privilege and benefit. We congratulate Toledo on the excellency of this most valuable educational institution and its efficient management and direction.

We are glad the institution is to have a larger and more representative property because of its invaluable character in this community.

Resolved: that our high appreciation of this honor be duly expressed to the Trustees and Manager of the Toledo Museum.

A LINCOLN EXHIBIT

President E. D. Libbey of the Museum, announced recently at the meeting of the general committee on the observance in Toledo of the one hundredth anniversary of the birth of Abraham Lincoln, that the Museum would arrange for a Lincoln exhibit to be held in one of the galleries from February 1 to 15. The Museum owns many fine portraits of Lincoln, the work of photographers and engravers, and numerous notable engraved works illustrating events in his life. The exhibit will occupy the rear east gallery, first floor.

WATER COLOR EXHIBIT POSTPONED.

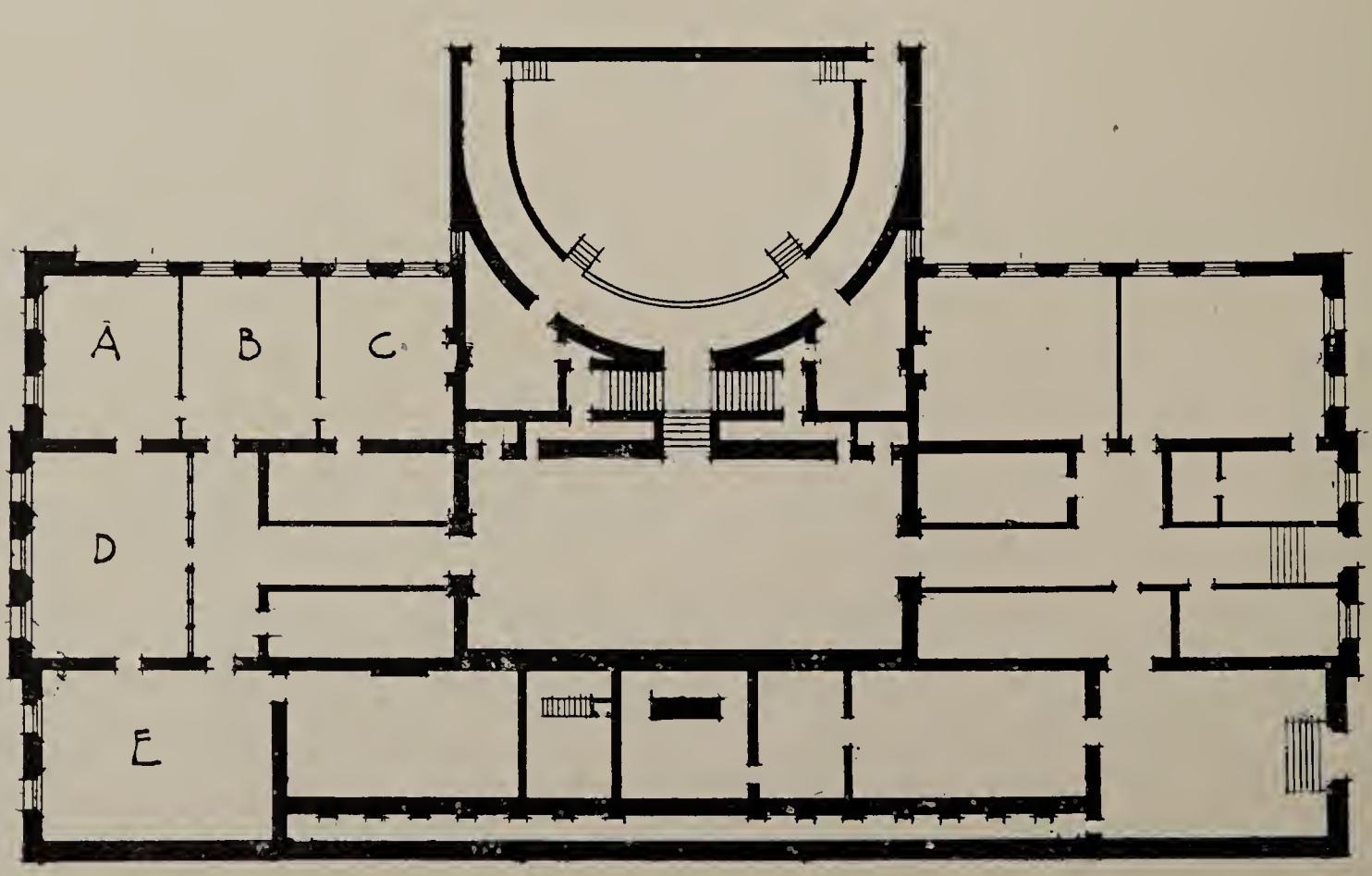
The exhibition of the American Water Color Society which was to have been held, beginning about January 20, has been put over until March to make room for the Reinhardt exhibit, the opening of which was delayed by the non-arrival of pictures from Europe. The water color exhibit will be an important one, containing as it does, over one hundred works by the foremost American painters in this medium.

DONATION TO BUILDING FUND.

Mrs. Thaddeus F. Randolph, who, with her family, recently removed from Toledo to Cambridge, Mass., has sent a one-hundred-dollar donation to the new Museum of Art building. The late Mr. Thaddeus F. Randolph joined the Museum in the first year of its existence and was always most interested in its growth and ever-increasing usefulness. His kindly interest and encouragement were fully appreciated by the officers and trustees.

TO EXHIBIT IN EUROPE.

The Toledo Camera Club, a child of the Museum, has made an enviable record wherever its members have exhibited pictures. That the club already has an international reputation was evidenced by two requests presented at the last meeting for pictures to be shown in Europe. One was from the International Photographic Exhibition, Dresden, which is given under the patronage of His Majesty King Frederick Augustus, of Saxony, and the other for a club exhibit to be held in Copenhagen and Amsterdam. The club voted to send pictures to both places. Thus it is the Camera Club in its way assists in the advertising of Toledo.



GROUND FLOOR PLAN OF THE NEW BUILDING

THE ALBRIGHT ART GALLERY, BUFFALO

THE ALBRIGHT ART GALLERY

Buffalo's Beautiful Museum Designed by Green & Wicks.

The photographs of the Albright Art Gallery of Buffalo, herewith reproduced will be interesting to our readers, inasmuch as the architects of this beautiful building, Green & Wicks, are associated with Mr. H. W. Wachter in the creating of our own Museum. The Albright Gallery is a white marble structure two hundred and fifty feet long and one hundred and fifty feet deep. The building with its beautiful approaches cost something over seven hundred thousand dollars and was the gift of Mr. John Joseph Albright. The museum is the outgrowth of the Buffalo Fine Arts Academy which was organized in eighteen hundred and sixty-two and was incorporated on much the same lines as the Toledo Museum, to promote and cultivate the fine arts and to that end establish and maintain in the city of Buffalo a permanent art building and collection of paintings, sculpture and other works of art, an art library and generally to foster art in all its branches. While the art movement in Buffalo has been most successful, the organizers worked for thirty-three long years before they saw the realization of their hopes in the present fine structure. It was well worth working and waiting for. It seems almost incredible that Toledo should have reached the point of erecting a permanent building after the short period of seven years. Of course our work is by no means finished, it is only just commenced. We have no maintenance fund for support, only the annual dues from members. The Albright Gallery has a general trust fund for maintenance of one hundred and forty thousand dollars. It has five funds invested for the purchase of pictures, as follows: The Elizabeth H. Gates fund of fifty thousand dollars, the Albert H. Tracy fund of twenty thousand dollars, the Sherman S. Jewett fund of ten thousand dollars, the Sarah A. Gates fund of ten thousand dollars and the Charlotte A. Watson fund of five thousand dollars and several other smaller funds. The gallery consequently has something like five thousand a year income with which to purchase pictures for its permanent collection.

The director of the Albright Gallery is Charles M. Kurtz, a man who has done much for the promotion of interest in the fine arts in the United States. Under his efficient guidance, he has, in a comparatively short time, made the Albright Gallery one of the foremost institutions of its kind in the world.

THE NORTH AMERICAN REVIEW

Speaks of the Art Movement in Toledo and Other American Cities.

In the North American Review for January appears an article on the future of American Art by Mr. Birge Harrison, among other things the writer says:

"To every energetic people there comes sooner or later a time of great material prosperity; it may be as the result of successful wars, of territorial expansion or of commercial supremacy. Whatever the cause, this period of prosperity is invariably accompanied by a tremendous mental stir and awakening, and this, in turn, is followed by a magnificient outburst of art, which lasts for fifty, or maybe a hundred years, and dies away as it came."

LOOKING THROUGH SCULPTURE COURT ALBRIGHT GALLERY

Now, if ever in the history of the world conditions have been ripe for the birth of a great movement, they are so in America today. Titanic forces have been at work for a century preparing the way, extracting untold wealth from a virgin soil; increasing this wealth a hundred fold by the help of marvelous scientific and mechanical genius; conquering, with the irresistible impulse of a new people, every physical obstacle that lay in their way, building up the richest and most powerful community the world has ever known. Its early struggles are now apparently over, and its surplus is daily increasing. The average of comfort is high and physical well-being of the people seems practically assured. Whenever in the course of history a nation attains to this stage of development, it begins to reach out towards the ideal, to demand more of life than simple food and shelter.

This is precisely what is taking place in America today. There is a growing demand for beauty in all its forms; for the adornment of our public buildings:—for galleries of paintings and statuary; for museums containing porcelains, bronzes, textiles, prints and objects of art of all kinds, a demand so insistent that our municipalities and our legislatures are every where beginning to respond to the call of the people. This movement, which may be said to have started a scant ten years ago, is spreading rapidly all over the country. To the art museums in cities of the first class, such as New York, Philadelphia, Boston, Chicago, Cincinnati and St. Louis have already been added museums or regular yearly exhibitions in many cities of the second or third class. Among these may be mentioned Pittsburg, Worcester, Buffalo, Toledo, Minneapolis, Kansas City, Atchi-

son, Richmond, Charleston, Atlanta, Memphis, Oakland and Seattle; while every year a number of names is added to the list. Unless all signs fail, therefore, we may expect during the current century an unprecedented demand for art in the United States, and we are certainly justified in assuming that native artists of the first rank will arise to meet the demand."

ART AS A VITAL FACTOR

In the Development of Our City Considered at the Federation Annual.

Mrs. George W. Stevens talked on "Art as a Vital Factor in the Development of Our City" at the recent annual meeting of the City Federation of Women's Clubs, saying in substance:

"That art is a vital factor in the development of all city life has been amply proven by history and yet, we in this age of hurry, modern convenience and commercialism, are hardly cognizant of this fact. We have, however, only to glance back over the cities and nations of the past to bring it forcibly to our minds. Our interest in Egypt, at the present time, is through the wonderful examples of architecture which this ancient country has left us and through the glowing colors and fine decorative design with which the artists added to the beauties of architecture, and even to the furniture, which is so strong in its character that we in this day of machine-made styles may well turn to a period before the Christian era for our designs.

"Why do we travel over land and sea to Greece, but to see the remains of the great civic art so highly developed six centuries before Christ? What do we know best about Italy? Not one of us could give a correct list of the rulers and revolutions which have united the kingdom, but we could all of us recite a list of names of the men who revivified the arts of painting, sculpture and architecture in the Thirteenth and Fourteenth Centuries.

"When you say Holland, it is almost synonomous with Rembrandt. All this is because of the importance of art in civic life. The purpose of the Art History classes meeting at the Museum is not alone for a selfish enjoyment of the knowledge of the great pictures of the world and a study of the exhibitions hanging in the Museum, but the scope of the classes is broad enough to include the beautifying of the whole city. A systematic study and training of the eye of every woman belonging to these classes by looking at good drawing and perfect color harmony will by degrees educate us away from all that is false and weak and sugary and sweet and insipid in painting, just as the reading of good literature and the hearing of good music trains the mind and ear, so that gradually we who have not instinctively good taste in dress and in the furnishing of our homes will judge all things by the standards of the great men who know and who really know.

"During the winter we will study harmony, composition and color scientifically and gradually we will carry this knowledge which we are gaining by gradual training out into our gardens, onto our streets and into the waste places of the city. We are going to

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learn to distinguish between the false and the true in art. The Art Museum is for that purpose. It will teach the absolute science of color, composition and harmony. And when that science has been mastered the women of Toledo can help make a city beautiful."

THE TIMES EDITORIALLY

Has Something to Say About Art and the Museum.

Under the caption "Banish the Chromo Standard" The Toledo Times on Sunday Jan. 24, had the following to say editorially:

"In her art lecture before the Educational club last week, Miss Qualley spoke of the chromos people enshrine in their hearts as the standard by which to judge a picture. It is true, and it is to cure this chromo obsession that the Toledo Museum of Art has devoted every effort.

From the inception of the Art Museum, Director Stevens has held that the Museum should be, not for the student alone, but for the general public; that the first object of the Museum is to elevate public taste; to give the children, and middle-aged and old an opportunity to learn how to appreciate the beautiful. And the plan has worked so successfully the chromo shrine has been banished and people are beginning to look forward to a City Beautiful, as well as a City Commercial. We are learning to say of a building site, not that it is the most central, or that more ground can be had for less money, but that a building or group of buildings would be attractive in that place.

There never was a better time to emphasize the idea of civic beauty than now. Many buildings are in contemplation and will soon be in process of construction. It is not a day too early to start a crusade for uniformity in general outline, for beauty of architecture, not ornate, but simple. Every great building should delight the eye. Every group of buildings can be made a beauty spot, without the expenditure of an extra cent. All we need is to get rid of the chromo standard, and learn that utility need not be ugly."

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